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The special feature of this sale is the genuine

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Less Than Former Prices. \*\*

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and black grounds with white and

black dots.....

five different combinations in the new dress silk.

### JOE WEBER'S "DREAM CITY."

A NEW VENTURE IN LOW COMEDY SETS A NEW MARK.

Cecilla Loftus Travesties Musical Comedy and Lillian Blauveit Grand Opera ...Jee Weber Pipe Dreams the City

Nothing short of a heroic confidence their new show could have led Messrs. Weber and Victor Herbert to submit t to the test it endured yesterday after-Dispensing with the customary first night audience of friends, perfunctory applause, flowers and all that, they invited the representatives of the press to the final dress rehearsal. Behind Mr. Herbert who conducted his band in his own person and shirtsleeves, the floor was quite empty. Empty was the gallery, too, except for a sleepy spotlight man. The entire audience was made up of the critics, who, instead of their usual seats down in murderers' row, at by two and threes in the first tier boxes There was no laughter but their laughter, no applause but their applause.

The result, as far at least as that audience was concerned, was a triumph. In spite of temperature in which every one shivered but the superheated conductor and in spite of a performance almost four hours long, that audience laughed and laughed again applauded self-forgetfully and was once the point of demanding an encore-when Mr. Herbert anticipated them by calling for a rehearsal of the encore he expects to get to-night.

The simple fact is that this "Dream City A Dramatic Pipe in Two Puffs" is a real substantial success from way back, the only one of its kind that has been scored since some years before Weber and Fields parted The old side partner was missed, as always and as always in the case of these Siamese twins of artistic fooling the absent one seemed the dearer. It was the ancient story of distance and enchantment. Something of the same kind might have been felt with regard to the Weberfield horseplay and the Edgarsmith wit. Age does wither and custom stale the best variety turn. But the fact remained that Mr. Weber was funnier than in years. One guess will go wrong if Weber's wrestling match with that exquisite Reuben, Will T. Hodge, and his wager as to whether he has a whole shirt on his back does not convulse a whole seaces. appeal of the performance,

The great appeal of the performance, however, was in its novelty. It may count for little that instead of the old hurly burly, higglety pig glety type of show there is a bona fide plot and some attempt at reality of atmosphere: but even that little is something. The first act shows Mr. Weber as Dinglebender, a lazy Dutch farmer on Long Island, who lives by his wife and she by summer bolarders and whose land a real estate special ator attempts to buy for the

Island, who lives by his wife and she by summer bolarders and whose land a real estate special ator attempts to buy for the site of a future city. The second act is the only true putil from the pipe of dreams, and it shows the Dream City as it arises in the imagination of Dinglebender, stimulated by home made wine and the eloquence of the real estate speculator. An interlude—which was yesterday played as an afterpiece but will probably be inserted in future in its logical place—shows the Dream City version of the opera of "Lohengrin" as it rises in the mind of Dinglebender under the influence of the aforesaid wine of the country. Not since "Catherine" has Broadway winessed so delirious a burlesque.

Mr. Herbert's music, which throughout has more freshness and charm than has ever graced these shows, here rose to the height of genuine travesty and delicate orchestral satire. Patrons of grand opera may be outraged, but in spite of the combined efforts of the warring impresarios there is still a great public which will delight in it. The thoroughness of the attempt at Dinglebending the real thing may be judged in the fact that the Elsa of the occasion was none other than Lillian Blauvelt, who, though plainly nervous in herew surroundings, sang with great purity, sweetness, two dimples and a smile.

The other prime novelty of the occasion was Cecilia Loftus, now again in danger of

The other prime novelty of the occasion was Cecilia Loftus, now again in danger of being called Cissie. She was Dinglebender's daughter, her mother being that Eiffel tower of femininity, Lillian Lee. "I don't know how she got to be mein daughter," says Dinglebender, "but she iss it!" To any one familliar with the salaries of the any one familiar with the salaries of the stars of grand opera and vaudeville, a more pertinent question is how *Dingelbender* is to pay for her and for the *Elsa* of his pipe dream. Miss Loftus gave a series of imitations of current Broadway singers, ending one of them with a real vaudeville cartwheel. With Otis Harlan, who lent her capital assistance in imperanting the current family circles. sonating the entire family circle of Patricia, she enacted a scene of "The Chorus Lady" with a fidelity that made one actually see Miss Stahl, to say nothing of hearing her chorus girl slang and drawl. The whole affair was as convulsing as it was finely

artistic.
Maurice Farkoa sang Lohengrin in a delicious falsetto, and Madelyn Marshall was prettily grotesque as Dinglebender's "help" on the farm. The chorus was resplendently costumed, and as to looks a regular orchard of Long Island peaches.

#### NEW ACT IN "PETER PAN." Mande Adams Welcomed on Her Return to the Empire.

The children were too busy last night snooping after Santa Claus to welcome back "Peter Pan," but the Empire Theatre overflowed with growning who took a child's delight in the adventures of the little boy who would not grow up and in the terrible pirate, Capt. James Hook, swearing by brimstone and tonsils.

No doubt many in the audience had seen Maude Adams in Mr. Barrie's delightful play, not once but several times, and had followed Peter Pan with breathless interest and with tears of which they were not the and with tears of which they were not the least bit ashamed, but the return had all the freshness of the first performance. Besides, there was a new adventure of Peter, the dreadful pirate and his wicked srew, the boys of Never Never Land and motherly little Wendy, an adventure which Mr. Barrie has put into a new act. Nothing was cut from the original text of the play, but the curtain was rung up at 8 o'clock but the curtain was rung up at 8 o'clock sharp, giving an extra thirty minutes. After Peter had flown into the nursery of the Darling family, in search of his shadow, and had persuaded Wendy Moira Angela Darling that the motherless boys of Never Never Land needed her to mother them, he taught Wendy and her two brothers

them, he taught Wendy and her two brothers to fly, as everybody remembers.

Then the bloodthirsty Capt. Hook, Peter's implacable enemy, lays plans to poison the children and Peter with cake that is joed with green sugar, so that he can steal Wendy, for the pirates need a mother too. It would have gone ill with Peter Pan and his followers if the crocodile who had already enjoyed a hand of Hook's and who had got a taste for him hadn't waddled up, an eight day clock ticking noisily inside of him and warning the pirate.

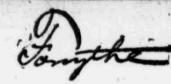
of him and warning the pirate.

Capt. Hook got revenge by capturing Tiger Lily, the Indian Princess, whose band guarded Peter's undergrown home and marconed her on a rock. What happened then was told in Act III., the new part of the plan. then was told in Act III., the new part of the play. When the curtain went up there was a murmur of genuine pleasure. A mermaid with long red hair was singing on Marooner's Rock, combing her hair as she sang. The rock was in the midst of a turquoise sea, a sea of changing lights and rippling waves.

Since, the pirate lieutenant, threw Tiger Lily on the Rock, but Peter Pan, who had swum to the Rock, mimicked Hook's voice and ordered the pirate to release Tiger

swim to the Rock, mimicked Hook's voice and ordered the pirate to release Tiger the Lity. When Hook came he caught Peter and wounded him in the shoulder so that he couldn't swim or fly. Wendy, who had flown out to the Rock, begged to die with defense as the tide rose, but Peter caught the string of a kite, pulled it down, tied Wendy to it and the kite bore her safely away.

The tide washed Peter off the rock, but he caught at a sea gull's nest which had hean torn by the waves from the rocks,



# General Clearance Sale

Of Our Entire Season's Stock

Suits, Coats, Skirts, Waists,

Commences To-morrow. All to go regardless at the following

## Sweeping Reductions.

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	Ve	lvet	Suits		
\$48.00	Suits reduced t		-		\$35.00
	Suits reduced t				\$37.50
	Suits reduced t				\$45.00
			Coats	3	
\$22.00	Coats reduced	to	-		\$14.00
\$28.00	Coats reduced t	to '			\$18.00
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\$48,00	Coats reduced	to			\$29,00
	Wa	lking	Skir	ts .	
\$12.50	Skirts reduced	to	•	-	\$7.50
\$16.50	Skirts reduced	to			\$10.50
\$18.00	Skirts reduced	to			\$12,50
\$22.50	Skirts reduced	to			\$16.50
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\$12.50	Waists reduced	to			\$8.75
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Value \$1.00 Yard

threw the old bird off it and paddled safely to shore. The new act was marred by bad light effects and awkward waits, but these imperfections will be smoothed out,

no doubt.

There were few changes in the cast. Minnie Kirby was the mermaid and Augusta Schendle the baby mermaid. There was another Liza, the supposed author of the play, and the little girl in the Dutch cap and odd brown frock who comes before the curtain and solemnly signals the orchestra leader that he may proceed was played by small Dorothy Smith. The Liza of last year unfortunately grew so fast that they had to get somebody to fill her place. Ernest Lawford as James Hook was welcomed back very warmly by the audience, and, with Miss Adams, got so many curtain calls that both were somewhat wearied.

DE VRIES IN "THE DOUBLE LIFE"

An Unworthy Successor to "A Case of Arson" Gives the Actor Little Scope. "The Double Life," with which Henri de Vries opened his second Broadway engagement last night at the Bijou, is not likely to repeat the diminutive artistic furor that his first play produced.

Heyermann's "A Case of Arson" was the work of a master in realism, authentic. convincing, poignant; and it afforded the versatile Dutch actor an opportunity to create in minutest detail seven distinct and strikingly contrasted characters, all blending into an artistic whole.

The present play has only two characters and not very striking ones. It tells the story of a young man of birth and fortune who loses his memory as the result of an accident and lives twenty years as a common miner, when a sudden shock restores him to the personality of his lost youth. It is the work of an amateur, and while prevailingly simple and often sympathetic,

prevailingly simple and often sympathetic, it is sometimes (as in a quite needless prologue in two scenes) bare to the verge of crudity. In its chief scenes it is quite false.

The actor did much to redeem it, but his cause was predestined to failure. When the dramatic eggs come from the theatrical cold storage the omelette dramatic somewhat savors

cold storage the omelette dramatic some-what savors.

Commercially its only advantage is that instead of the heartrending tragedy of its predecessor it has a happy ending. In his two personalities the hero has been first a mine owner and then a common miner in his own mine; and the restoration of his completed consciousness brings a happy outcome to a bitter strike, and matrimony to a capitalist's son who is in love with the

outcome to a bitter strike, and matrimony to a capitalist's son who is in love with the miner's daughter.

If treated with skill and understanding, the theme might have proved abundantly fruitful. But truth was everywhere sacrificed to the momentary stage effect. In order to realize the "great" scene of the hero's return to his first personality the doctor is permitted to act with incredible folly, leaving his patient in the lurch at his most critical moment, and the miner's wife in laughter with positive imbecility, harassing him with emotion when what he needs is calm.

The play is by Mrs. Rinehart Roberts.

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The restrict that ther husband is a physician, and that pathologically the play that that pathologically the play into so that pathologically the play was originally correct. If so it has physician, and that pathologically the play was originally correct. If so it has physician, and that pathologically the play was originally correct. If so it has physician, and that pathologically the play was originally correct. If so it has physician, and that pathologically the play was originally correct. If so it has physician, and that pathologically the play was originally correct. If so it has physician, and that pathologically the play was originally correct. If so it has physician, and that pathologically the play was originally correct. If so it has the clark, Henry Coote, Flavia Arcaro, Eva Clark, Henry Coote, Flavia Arcaro, Eva Clark, Henry Coote, Flavia Arcaro, Eva Fallon, Thomas C. Leary, Frank Hayes, Detmar Poppin, Rowena Albert Pellaton.

A full dress rehearsal of the three act simple charm. The ending of the story occurred on Christmas, 1905. Merry Christmas, 1905. Merry



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and repeated calls of "Author!" from an overfriendly house moved Mr. De Vries to the explanation that she was at home in Philadelphia for Caristmas. It was currently reported that her husband is a physician, and that pathologically the play was originally correct. If so it has suffered an actor change into something strange enough, but not artistically rich.

The cast was competent, Miss Sibvl Klein investing the miner's daughter with much simple charm. The ending of the story occurred on Christmas, 1905. Merry Christmas.



# Lord & Taylor Opening of

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Spring Season, 1907.

Wednesday the 26th December we will show for the coming season one of the most comprehensive lines of fine wash fabrics we have ever displayed.

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FIRST TIME TO-NIGHT.
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Both by Edgar Smith and Victor Herbert.

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Other Soloists: Mmes. Kirkby-Lunn. Rappold;
MM. Rousseliere, Journet, Simard, Franko.
Antire Conried Metropolitan Opera Orchestra.
PROGRAMME—Part I.—I. Ouverture. "La Flute Enchantee," Mozart; 2. (a) Air du "Chaiet," Adam:
(b) La Legende de la Sauge, Massenet. M. Marcel Journet.

3. Air. "Mon Couer souvre a ta voix."
Samson et Dailla. Saint-Saens. Mme. Kirkby-Lunn.

4. Fantasie pour Plano, Perilhou, with organ and orchestra accompaniment. M. Camille Saint-Saens. Part II.—I. Ouverture, "Les Barba-rez." Saint-Saens; 2. Prelude, "Le Deluge," Saint-Saens. Violin Solo, M. Nahan Franko.

3. Trip "Noel," from the Christmas Oratorio. Mme. Rappold; MM. Rousseliere et Simard, Saint-Saens;

4. Danse Macabre; 5. Marche du "Courronnement."

All the music in Part II. will be interpreted under the direction of the Composer.

Prices, 50c., 75c., 81.00, 82.00, 82.50.

Wed. Evg., Dec. 26, at 8—LA DAMNATION DE FAUST—Farrar: Rousseliere, Plancon, Chaimin. Bailet Aerlen. Conductor, Vigna.

Pri. Evg., Dec. 28, at 8—LAKME—Sembrich, Jacoby, Simeoli, Matifeld: Rousseliere, Journet, Simard, Bars. Conductor, Roys.

Sat. Aft., Dec. 29, at 1:30—SIEGFRIED—Fleischer-Edel, Kirkby-Lunn, Rappold; Burrian, Van Rooy, Reiss, Goritz, Blass. Conductor, Hertz.

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Watch for an announcement in the Wednesday morning papers of our stock reduction sale.

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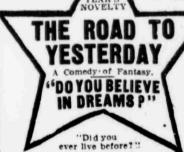
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Hoggenheimer. KNICKERBOCKER. B'WAY & 38th St. Eves. 8:15. Mats. To-day, Wed. & Sat., 2:15. MONTGOMERY & STONE RED MILL

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TO-NIGHT at 8-Verdi's AIDA. Mmes. Russ,
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Tecchi. Cond., Campanini.
WED., DEC. 26, at 8—Bizet's CARMEN.
Mmes. Bressier-Gianoli. Donaida. Trentini.
Giaconia; MM. Daimores, Renaud, Gilibert,
Daddi, Mugnoz, Reschiglian, Cond., Campanini.
FRI., DEC. 28, at 8—Gounod's FAUST.
Thes. Donaida, Giaconia, Lejeune; MM. DaiMmes. Donaida, Giaconia, Lejeune; MM. DaiMmes. Donaida, Giaconia, Lejeune; MM. Daimores, Sevenac, Fossetta, Arimond, Cond., Campanini.
SAT. MAT., DEC. 29, at 1:30-Verd's RIGOLETTO. Miles, Pinkert, Severina, Zaccaria, Giacomina; MM. Bonel, Renaud, Arimondi, Mugnoz, Fossetta, Reschigilan, Venturini, Cond., Campanini, SAT. NIGHT, DEC. 29-Opera to be ansourced later.

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2-Burlettas-2. Novelties.

COLONIAL Bridge WILLIE EDOUIN, Schitzonyi's Hungarian Boys Band, Herrmann the Great, oths.

A LHAMBRA Date. Mr. Chas. Warner, Elfie Fay. Paul Spa-25c, donl. Coram. Syd-7th Ave. and 126th St. ney Grant & others.

BELASCO THEATRE. 42d st. Eve. 8:15.

MAL To day & Sat. at 2.

Presents THE ROSE OF RANCHO

ADISON SQ. Ev. S.15. Mat. Wed. & Sat. 2:15.
THEA. 24 St., B'w'y
Xmas Mat. To-day.
IN The 3 of Us

14th St. THEA. At 6th AV. Matthee to-day.